

SINGERS SNAPPED OUTDOORS

UNPOSED PICTURES OF ANDREAS DIPPEL'S ARTISTS.

Lillian Grenville Talks With Victor Herbert—A Blonde and a Brunette Together—Caroline White and Her Husband—A Flatbush Countess Caught.

Andreas Dippel is proud of the popularity of the women singers in his opera company. Now these young women are to sing only twenty times in New York and they come here from Philadelphia, where the company is singing permanently. So it is only on the stage that they are to be seen by New Yorkers. The value of the intimate views of them printed here and taken outside the opera house in Philadelphia cannot therefore be questioned by any audience of femininity whether it be operative or otherwise.

There cannot fail to be admiration for the snapshot of Mme. Eleonora de Cisneros, the contralto, who has won her position abroad as a singer of the first rank and is distinguished in her own land as being the only Countess that ever came out of Flatbush. In Flatbush the present Countess was known by her family name of Broadfoot. She sang at the Metropolitan Opera House under that cognomen.

She acquired her husband and his title later. That happened one spring afternoon when she and the Count de Cisneros, who is a strikingly handsome type of the blond Spaniard, went down to St. Francis Xavier's Church in West Sixteenth street and were married. Mme. de Cisneros and her husband then sailed for Europe, and in Italy her success began. It has continued ever since.

She created *Clotilde* in the Milan performance of Strauss' "Elektra" and she has been engaged to be a member of the opera company that Mme. Melba will take next year to Australia. Then Mme. de Cisneros will return again to this country to add her support to the Chicago Opera Company, of which she was part this year.

When Victor Herbert's "Narcissa" is sung in Philadelphia Lillian Grenville, the beautiful young American of the company, is to appear as *Bertha*, the Spanish girl for whom *Narcissa* makes her sacrifice. Probably the composer, who was taken with her in this picture, is telling her not to rely on her good looks alone to be careful not to strain her voice, to sing carefully and to bear in mind that the best effects are sometimes created with the slightest appearance of effort. In spite of the fact that they are standing in a snowstorm, the effect of which is plainly visible on Miss Grenville's fur coat, Miss Grenville has opened her mouth to smile at the composer's solicitude concerning her inability to do justice to his music.

It might be said, were other than Miss Grenville's partly toothy, pink lips and cupid's bow in question, that she was giving him the laugh. But such a

dainty mouth as Miss Grenville's could scarcely be said at any time to laugh. To smile would be assuredly the limit of its powers. Mr. Herbert, however, is laughing. The face of Samuel Lover's genial grandson is nearly always in a broad grin, and he seems to take life philosophically at all times.

Jeanne Korolewicz is the Pole in the international beauty show that exists in the forces of the Chicago-Philadelphia Opera Company. She was educated at Lombard by the Marcella Sembrich stipendium which her distinguished countrywoman put at the disposal of the struggling young women of her own country. Mme. Korolewicz has beautiful blond hair and a skin that is said to suggest that of strawberries and cream which was so popular until the strawberry fell from its high estate. In other words, Mme. Korolewicz's blond beauty is striking.

Probably it shows well by contrast with the dusky pulchritude of Tina de Angelo, who is as slender and dark eyed as she is raven haired and white toothed. Per-

haps it is possible that these two contrasting types of femininity met accidentally before the camera, and that it was nothing more than a coincidence that united sunlight and shadow so becomingly before the camera, but one may have doubts.

Americans predominate in this group, just as they are likely to do in all operative matters nowadays. Caroline White is an American, although the handsome young man in the picture is Paul Longone, the

husband she acquired in Italy along with her first operatic experiences. It was Miss White who "tormented" *Minnie*, the Girl of the Golden West, in Chicago, and she sang the same role in Philadelphia, so she has enjoyed the distinction of having appeared in the new work in two cities, which has so far been shared only by Signor Caruso, who has appeared as *Johnny* both in New York and Chicago. Signor Longone was a conductor at the

stroke of policy, this putting into the picture a touch of pink and blue.

Personally I consider the treatment of the back of the neck very important. When I'm putting papers into my hair I twist the little loops at the back of my neck up into papers so that there will be little curls.

The cap frames your face, but your curls must frame your cap. Martha Washington tried to wear the cap well, but she didn't wholly understand it. Yet even as it was it added much to her looks. Who can imagine her without it? Who can imagine her without the white frame? Then think how much prettier she would have been as the Bewitching Girl of the Golden West.

If you keep your curls for morning wear don't introduce jewels into them. Few women have jeweled eyes in the morning. Let crispness, daintiness and absolute cleanliness take two handkerchiefs a week to keep the cap nice, be the rule. And you will have something prettier than diamonds take away the eye sparkle. The woman who pins her breakfast cap with a diamond makes a mistake.

OUR NATIONAL SWEET TOOTH.

It Makes Us Eat Twice as Much Sugar as We Did 30 Years Ago.

The people of the United States consume half their own weight in sugar every year. If we take the quantity of sugar produced in the United States and add to this the quantity brought from our own islands and the quantity imported from foreign countries and subtract therefrom the amount exported, we get a grand total of considerably more than 7,000,000,000 pounds consumed in the country.

By dividing the population into this grand total, says the *Rebels Weekly*, we get an average of 31 1/2 pounds per capita, speaking in round terms for 1909. Taking the total consumption and comparing it with the total population in the section known as continental United States, the average yearly consumption of sugar is found to be about 31 1/2 pounds per capita.

In fact, the people of the United States are larger consumers of sugar per capita than those of any other country of the world except England, for which the latest figures show a consumption averaging 35 pounds per capita, against our own average of 31 1/2 pounds per capita. The next largest per capita consumption is in Denmark, 27 1/2 pounds, followed by Sweden, 24 pounds, Sweden, 24 pounds, and Germany and Holland each about 23 1/2 pounds.

Not only is the United States the second largest consumer per capita but the total amount consumed annually is much greater than that of any other country, aggregating, as above indicated, more than 7,000,000,000 pounds a year, against about 4,000,000,000 pounds in England and about 3,000,000,000 pounds in Germany.

About one-half of the sugar consumed in the United States is brought from foreign countries, about one-fourth from our own islands and the remaining one-fourth produced in this country. The total production of sugar in the United States now amounts to one and three-quarters billion pounds a year, of which more than a billion pounds is beet sugar, and about three-quarters of a billion cane sugar.

It is only recently that the production of beet sugar in the United States has come to exceed that of cane sugar. In 1902 the production of cane sugar was twice as great as that of beet sugar, and twenty years ago was more than six times as great, but the growth of rapid in recent years, and in 1907 for the first time exceeded in quantity that produced from cane and has continued since that time.

The sugar habit is evidently a growing one with the people of the United States, and probably with those of other countries, since the total world production of sugar, including all countries for which statistics are available, has increased 50 per cent in the last ten years and about double in fifteen years.

In our own case the consumption shows a rapid growth, from 1850 forty-four pounds, in 1860 fifty-one pounds, in 1870 fifty-nine pounds, in 1880 sixty-five pounds, in 1890 seventy-one pounds, and in 1900 approximately eighty-one and a half pounds.

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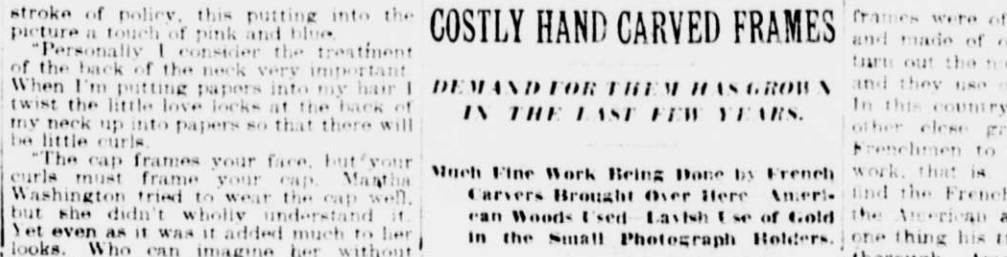
CAROLINE WHITE, AMERICAN SOPRANO, AND HER HUSBAND PAUL LONGONE.



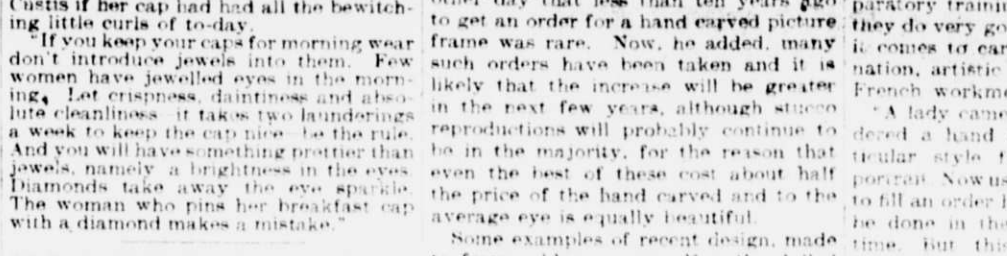
LILLIAN GRENVILLE AND VICTOR HERBERT.



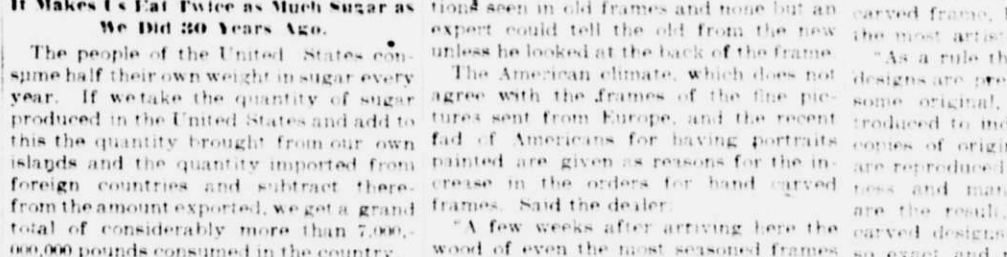
JEANNE KOROLEWICZ, LEFT, AND HER DOG, LORD CHURCHILL.



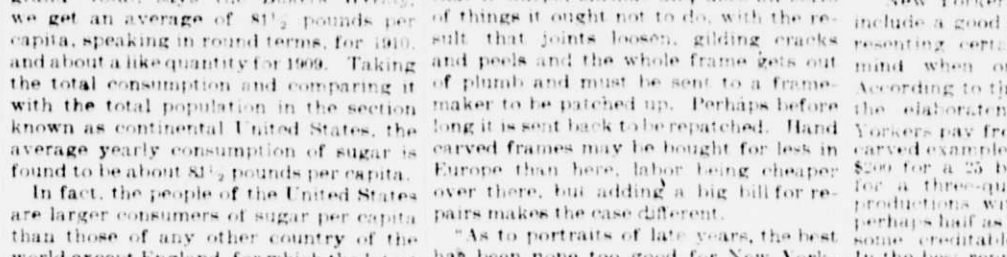
ELEONORA DE CISNEROS AND HER DOG, LORD CHURCHILL.



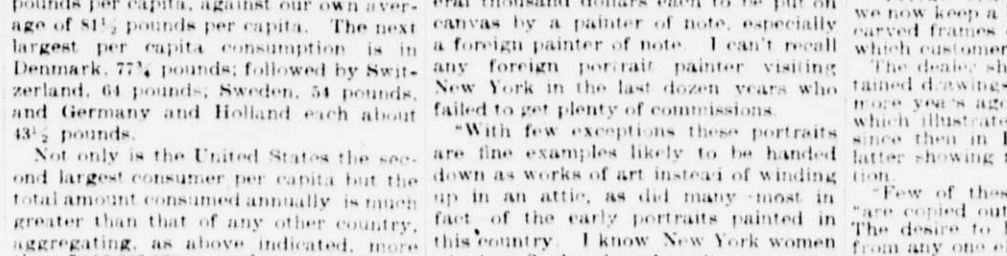
SERAFINA SCALPURA (LEFT) AND MABEL RIEGELMAN.



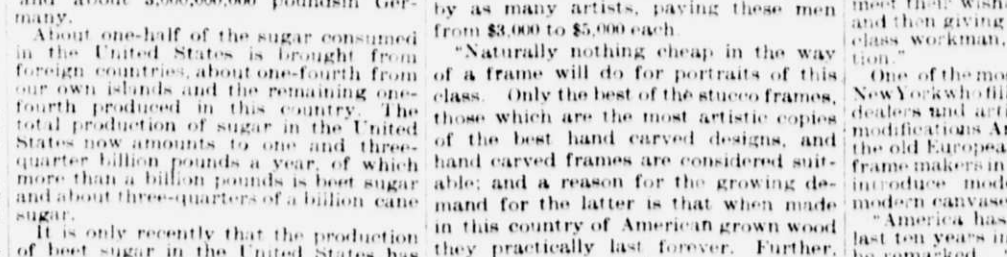
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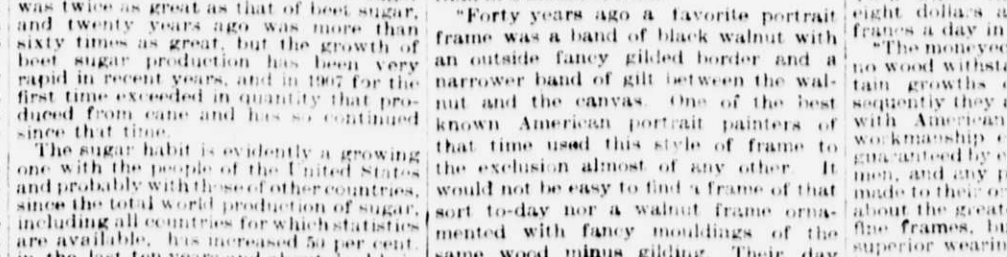
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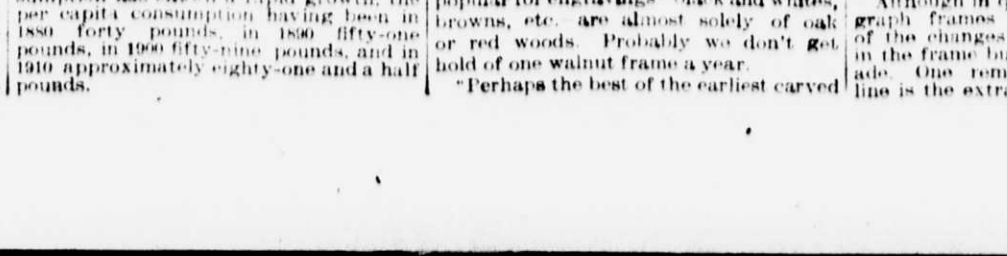
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MRS. CORNELIUM.



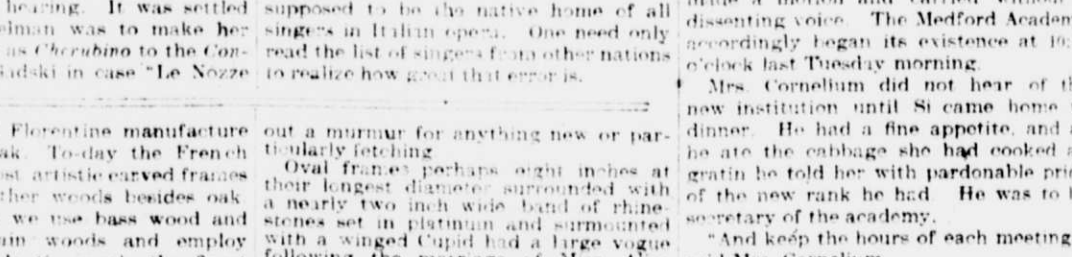
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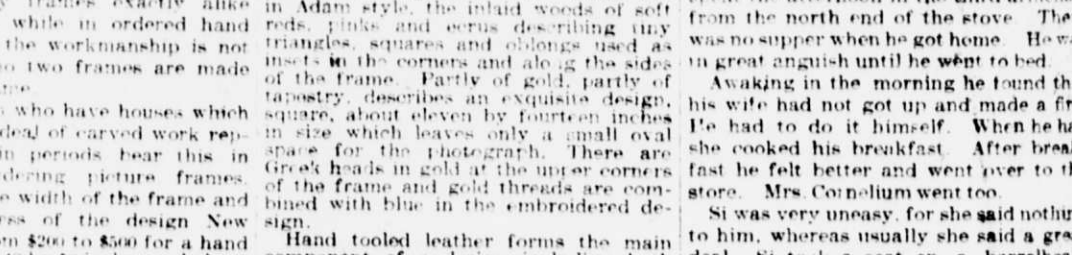
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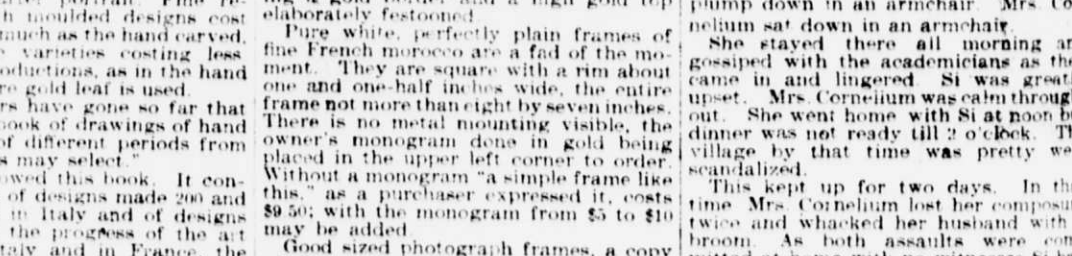
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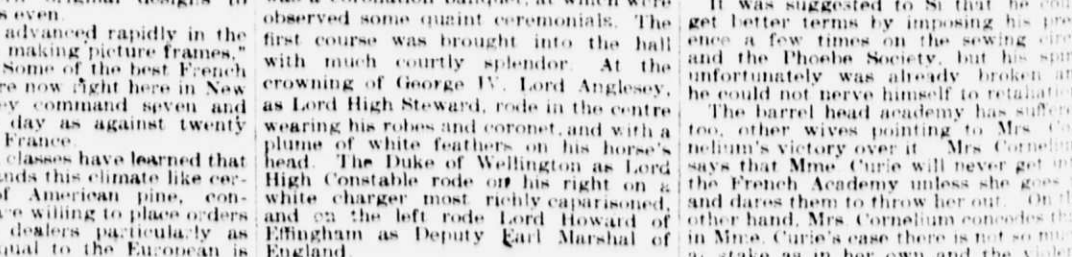
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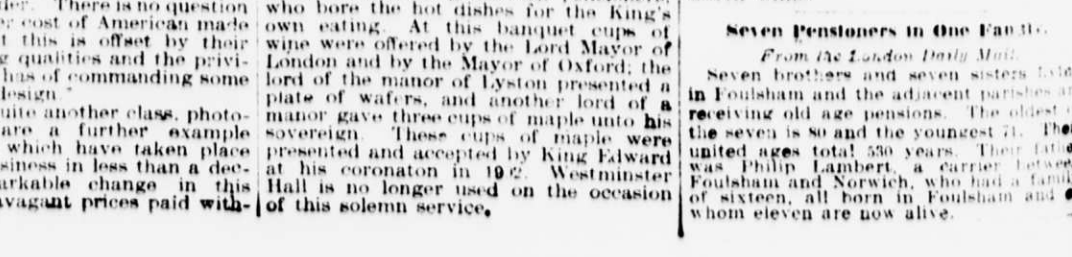
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VICTORY FOR MRS. CORNELIUM

No Sooner Had the Wise Men of Medford Resolved to Dignify Their Councils Than a Woman Outmaneuvered Them.

MEDFORD, N. J., Feb. 14. There is a woman in this town who is in a position to give Mrs. Curie points about getting into the French Academy, which the city papers say she has hitherto been unable to do. Mrs. Silas Cornelium, Si Cornelium's wife, who has shared his triumphs and adversities in the peddling business, who has picked Si's huckleberries and raised his children and made a home for him and mended his swallowtail coat, which he wears to Riverhead when summoned to be a juror, Mrs. Cornelium, who has done all these things and many others, unwept, unblinded and unmoored, has succeeded in getting into the local barbed-wire academy, which is in session every day, but Sunday in the store and postoffice here.

Mrs. Cornelium didn't attain this great triumph for womanhood without a struggle. The barbed-wire academy did not want her and public opinion here has strongly condemned some of the methods she has resorted to, such as refusing to get Si any supper unless he did a day's work, and beating him with a broom on two occasions so that his feelings were lacerated and confused and his spirit was internally injured. Mrs. Cornelium says that these harsh methods were inevitable, that in no other way could she have established woman's rights than by exercising them.

The whole thing came about in a queer way. The men of the village had always met every day in the store and postoffice to discuss general topics, crops and the markets especially. There was a good deal of speculation indulged in, but margins on prophecies were liberal and credit was good, so that no one was ever entirely wiped out of the conversation. Everything had run smoothly for years, and while credits were perhaps too extended they might have been drawn in little by little without offending any one. Mrs. Cornelium has sent them crashing about the ears of Medford.

All those who met at the store and post office read the city papers, and so when some one who had read of Mrs. Curie's defeat spoke of the French Academy and said that Medford ought to have an academy, particularly in view of the fact that the Equal Franchise League has a branch in Patchogue, just south of here, every one in the store that morning agreed that to form an academy would be a fine thing. The notion was made a motion and carried without a dissenting voice. The Medford Academy accordingly met on Tuesday morning.

Mrs. Cornelium did not hear of the new institution until Si came home to dinner. He had a fine appetite, and as he ate the cabbage she had cooked on a grate he told her with pardonable pride of the new rank he had. He was to be secretary of the academy.

"And keep the hours of each meeting," said Mrs. Cornelium.

"Ha, ha! That's a good 'un. You mean the minutes of each meeting. Ha, ha!" said Si, who had often said that his domestic happiness was half of it due to his ability to appreciate his wife, to sympathize with her, to feel with her, as it were.

"No, the hours of the meeting," replied Mrs. Cornelium shortly.

"Well I keep good hours, don't I?" her husband asked.

"I shouldn't say that," his wife remarked. "You spend good hours loafing in the store and post office when you ought to be working to support your family."

To this Si, it has been learned, endeavored to reply with a hug but was not permitted to. After dinner Si stretched himself and observed in his customary way:

"Well, guess I'll go over to the store to see if there's any mail."

Mrs. Cornelium looked him square in the eye and said:

"If you do, you'll find no supper waiting for you."

In spite of this warning her husband spent the afternoon in the third armchair from the north end of the stove. There was no supper when he got home. He was in great anguish until he went to bed.

Awaking in the morning he found that his wife had not got up and made a fire. He had to do it himself. When he had she cooked his breakfast. After breakfast he felt better and went over to the store. Mrs. Cornelium went too.

Si was very uneasy, for she said nothing to him, whereas usually she said a great deal. Si took a seat on a barbed-wire thinking it would not look well if he sat plump down in an armchair. Mrs. Cornelium sat down in an armchair.

She stayed there all morning and took with the academy men as they came in and lingered. Si was greatly upset. Mrs. Cornelium was calm throughout. She went home with Si at noon but dinner was not ready till 2 o'clock. The village by that time was pretty well scandalized.

This kept up for two days. In that time Mrs. Cornelium lost her composure twice and whacked her husband with a broom. As both assaults were committed at home with no witnesses Si had no grounds for complaint. On the third day he stayed at home to work in the woodshed.

The fourth day, last Saturday, he could not refrain from visiting the store. Mrs. Cornelium said nothing, but went in and stayed all morning with him. In the afternoon he did some more work in the woodshed.

They argued all day Sunday and by Monday had reached a compromise. Si was to have a couple of mornings to spend in the store. The rest of the time he was to work in the woodshed. Mrs. Cornelium was to go to the sewing circle and the Phoebe Society two afternoons. These terms were to be enforced at any time by strike or lock-out by either.

It was suggested to Si that he could get better terms by imposing his presence a few times on the sewing circle and the Phoebe Society, but his spirit was too high for that. He said he would not serve himself to retaliation.

The barbed-wire academy has suffered too, other wives pointing to Mrs. Cornelium's victory over it. Mrs. Cornelium says that Mrs. Curie will never get into the French Academy unless she goes in and darts them to throw her out. On the other hand, Mrs. Cornelium cannot afford to be so bold as Mrs. Curie, for she is not so much as Si's wife as Mrs. Curie's, and whom eleven are now alive.

THE CAP FRAME FOR THE FACE

POSSIBILITIES OF THE LATEST FANCY OF FASHION.

Caps Great Aid to Beauty Provided They Are Becoming and the Face Is Properly Prepared. Things Martha Washington Didn't Know. Value of Curls.

To wear a cap without previously preparing your face for it would be likened to a beauty point of view, asserted a woman. "I am wearing the little fancy caps now fashionable and I am enjoying the admiration which they attract, but I am well aware that I owe it all to two things."

"First, the becomingness of the cap. Secondly, to the fact that I have learned how to fix my face so that it fits the cap."

"To put on a cap when unprepared for it would be like putting rings on unmanicured hands. The first time I put on a cap I put my hands over my eyes and shrieked. The second time the vision was improved. The third time I smiled, and now I wear the cap wherever and whenever occasion permits."

"Mind, I don't advise other women to go in wholesale as I have, putting on the cap for breakfast and changing it for another style of cap for the theatre. I don't advise every woman to have such a variety as I possess. But I do say that one or two will do no harm and that your beauty preparations, the preparations you must make before you put on the cap, will be of permanent benefit to you."

"You must learn to go back to grandmother's day, when women were very feminine."

"You must cultivate the little cork screw curls with which grandmother hid her ears and by means of which she coquetted. You must acquire the trick of arranging these curls so they will dance over your ears and slightly blind your eyes, giving you an opportunity to cast glances as they used to cast them."

"You must get the art of taking care of the complexion; and this means a big bill for sweet cream, for there's nothing like heavy sweet cream for calling out the bluish roses."

"And you simply must acquire a good forehead."

"Very few women are the proud and contented owners of a nice forehead. The pompadour has driven away the brow as grandmother understood it, but with the help of the cap it will come back."

"I bring the cap down pretty well over my face, for it has a more coquettish look when so worn. I draw it down so that it gives my face that coquettish frame which I have always admired in the pictures of Martha Washington."

"I don't know how Martha Washington treated her hair, but I am positive that she had not previously burned off her locks with an electric curling tong and that she didn't know much about the collures of to-day with their requirements. So, possibly, her hair was all right. But I do know that the woman of to-day who has been keeping step with the fashions is glad to let the roots of her hair rest as much as possible. And for this the cap is useful."

"To prepare the hair for the cap one should begin the night before by going to rest with the hair spread out upon the pillow. A cotton pillow is best because the face does not sink into it. The pillow should have some relation to the color of the hair. It is amazing what a difference the color of the pillow makes in preserving the tone of the locks."

"Know a woman whose hair is jet black, the color of a raven's wing. This woman sleeps upon a pillow of blue satin. The pillow is stuffed with cotton, so that it is rather firm under the head, and the satin pillow case fits it loosely. Upon this she spreads out her black hair at night."

"If I had very blond hair, a light shade of ash or a head of silver, I would always

COSTLY HAND CARVED FRAMES

DEMAND FOR THEM HAS GROWN IN THE LAST FEW YEARS.

Much Fine Work Being Done by French Carvers Brought Over Here. American Woods Used. Lavish Use of Gold in the Small Photograph Holders.

A Fifth avenue picture dealer said the other day that less than ten years ago to get an order for a hand carved picture frame was rare. Now, he added, many such orders have been taken and it is likely that the increase will be greater in the next few years, although stucco reproductions will probably continue to be in the majority, for the reason that even the best of these cost about half the price of the hand carved and to the average eye is equally beautiful.

Some examples of recent design, made to frame old canvases, show the dulled tone of gilding and the slight imperfections seen in old frames and none but an expert could tell the old from the new unless he looked at the back of the frame.

The American climate, which does not agree with the frames of the fine pictures sent from Europe, and the recent fall of Americans for having portraits painted are given as reasons for the increase in the orders for hand carved frames. Said the dealer:

"A few weeks after arriving here the wood of even the most seasoned frames is so affected by the change of climate that it warps, shrinks and does all sorts of things it ought not to do, with the result that joints loosen, gilding cracks and peels and the whole frame gets out of plumb and must be sent to a framemaker to be patched up. Perhaps before long it is sent back to be repatched. Hand carved frames may be bought for less in Europe than here, labor being cheaper over there, but adding a big bill for repairs makes the case different."

As to portraits of late years, the best has been none too good for New Yorkers of means, who cheerfully pay several thousand dollars each to be put on canvas by a painter of note, especially a foreign painter of note. I can't recall any foreign portrait painter visiting New York in the last dozen years who failed to get plenty of commissions.

With few exceptions these portraits are fine examples likely to be handed down as works of art instead of winding up in an attic, as did many most in fact of the early portraits painted in this country. I know New York women who have had no less than three portraits of themselves painted in a few years by as many artists, paying these men from \$500 to \$5,000 each.

Naturally nothing cheap in the way of a frame will do for portraits of this class. Only the best of the stucco frames, those which are the most artistic copies of the best hand carved designs, and hand carved frames are considered suitable; and a reason for the growing demand for the latter is that when made in this country of American grown wood they practically last forever. Further, more originality of design may be had than in a moulded frame.

Forty years ago a favorite portrait frame was a band of black walnut with an outside fancy gilded border and a narrower band of gilt between the walnut and the canvas. One of the best known American portrait painters of that time used this style of frame to the exclusion almost of any other. It would not be easy to find a frame of that sort to-day nor a walnut frame ornamented with fancy mouldings of the same wood minus gilding. Their day is over. The plain wooden frames now popular for engravings, black and whites, browns, etc. are almost solely of oak or red woods. Probably we don't get out of one walnut frame a year.

Perhaps the best of the earliest carved

frames were of Florentine manufacture and made of oak. To-day the French turn out the most artistic carved frames and they use other woods besides oak. In this country we use bass wood and other close grain woods and employ Frenchmen to do the work the finest work that is. With few exceptions we find the Frenchman more artistic than the American at this work because for one thing his training was slower more thorough. Americans can't afford to give so long a time, they think, to preparatory training. It doesn't pay. And they do very good hack work. But when it comes to carving, demanding imagination, artistic perception, we rely on French workmen.

A lady came in not long ago and ordered a hand carved frame of a particular style for a three-quarter size portrait. Now usually we wait two months to fill an order like that. The work can't be done in the very best style in less time, but this customer wanted the frame, must have it, she said, in two weeks. Of course we gave her a hand carved frame, but not a frame showing the most artistic workmanship.

As a rule the Louis XV. XVI. period designs are preferred for portraits, with some original, distinctive features introduced to individual orders. Moulded copies of original hand carved designs are reproduced with more or less exactness and many frames exactly alike are the result, while in ordered hand carved designs the workmanship is not so exact and no two frames are made precisely the same.

New Yorkers who have houses which include a good deal of carved work representing certain periods, have this in mind when ordering picture frames. According to the width of the frame, the elaborateness of the design. New Yorkers pay from \$200 to \$500 for a hand carved example to 16 by 20 inches and about \$200 for a 25 by 30 inch frame suitable for a three-quarter portrait. Fine reproductions with moulded designs cost perhaps half as much as the hand carved, some creditable varieties costing less. In the best reproductions, as in the hand carved only, pure gold leaf is used.

Private orders have gone so far that we now keep a book of drawings of hand carved frames of different periods from which customers may select.

The dealer showed this book. It contained drawings of designs made 200 and more years ago in Italy and of designs which illustrate the progress of the art since then in Italy and in France, the latter showing many degrees of elaboration.

Few of these, the dealer resumed, "are copied out right for private orders. The desire to have something different from any one else is shown by American women when ordering a frame as when ordering a house, and it is easy enough to meet their wishes by changing a drawing and then giving it into the hands of a first class workman, who has some imagination."

One of the most expert frame makers in New York who also does forwarding picture dealers and artists, said that with slight modifications Americans continue to prefer the old European designs. There are few frame makers in his opinion bold enough to introduce modern original designs to modern canvases even.

America has advanced rapidly in the last ten years in making picture frames, he remarked. "Some of the best French frame carvers are now right here in New York where they command seven and eight dollars a day as against twenty frames a day in France."

The moneyed classes have learned that no wood withstands this climate like certain growths of American pine, constant growth of American pine, consequently they are willing to place orders with American dealers particularly as workmanship equal to the European is guaranteed by employing European workmen, and any period or style of frame is made to their order. There is no question about the greater cost of American made frames, but this is offset by the superior wearing qualities and the privilege a customer has of commanding some one particular design.

Although in quite another class, photograph frames are a further example of the changes which have taken place in the frame business in less than a decade. One remarkable change in this line is the extravagant prices paid with-